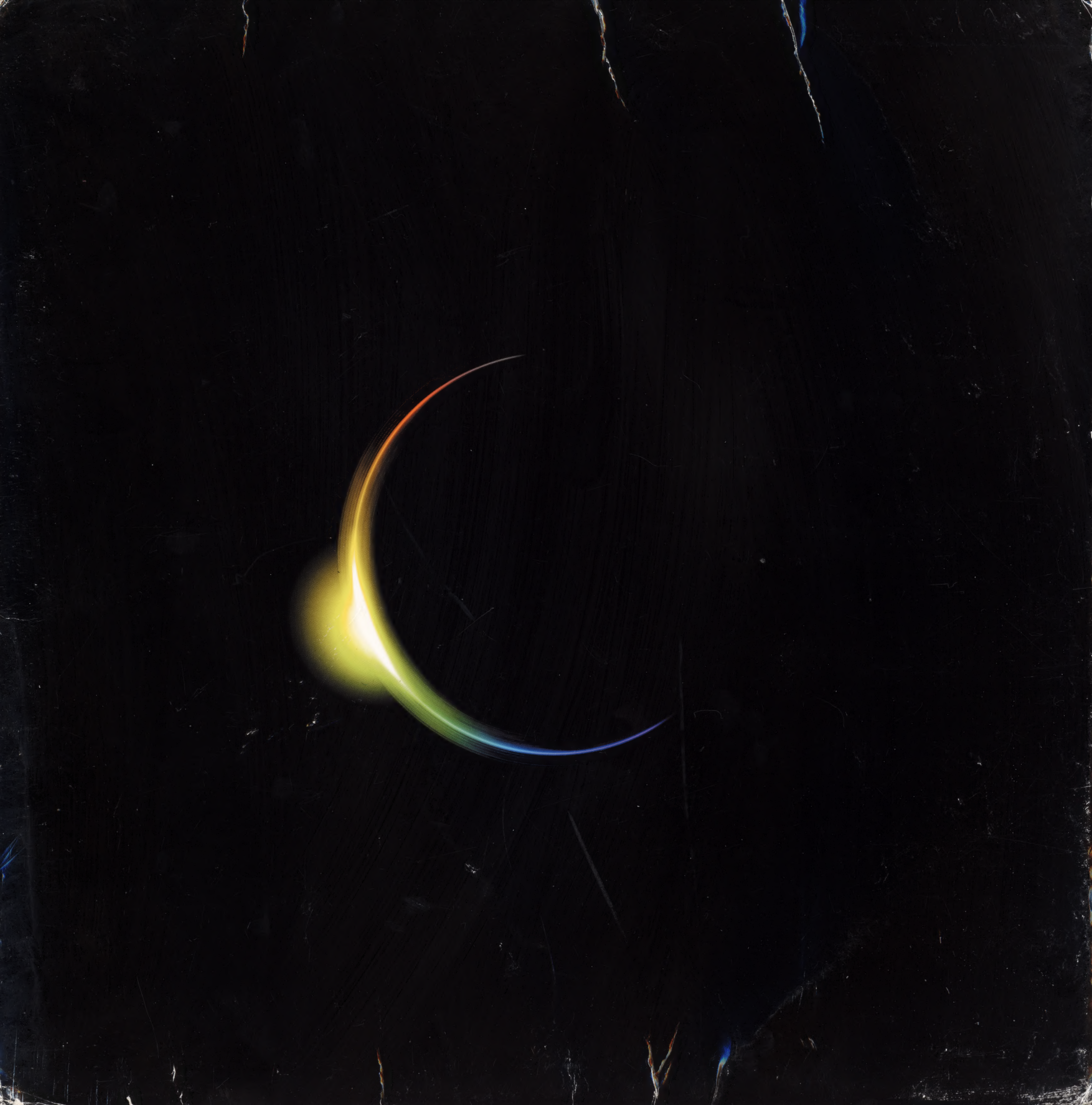
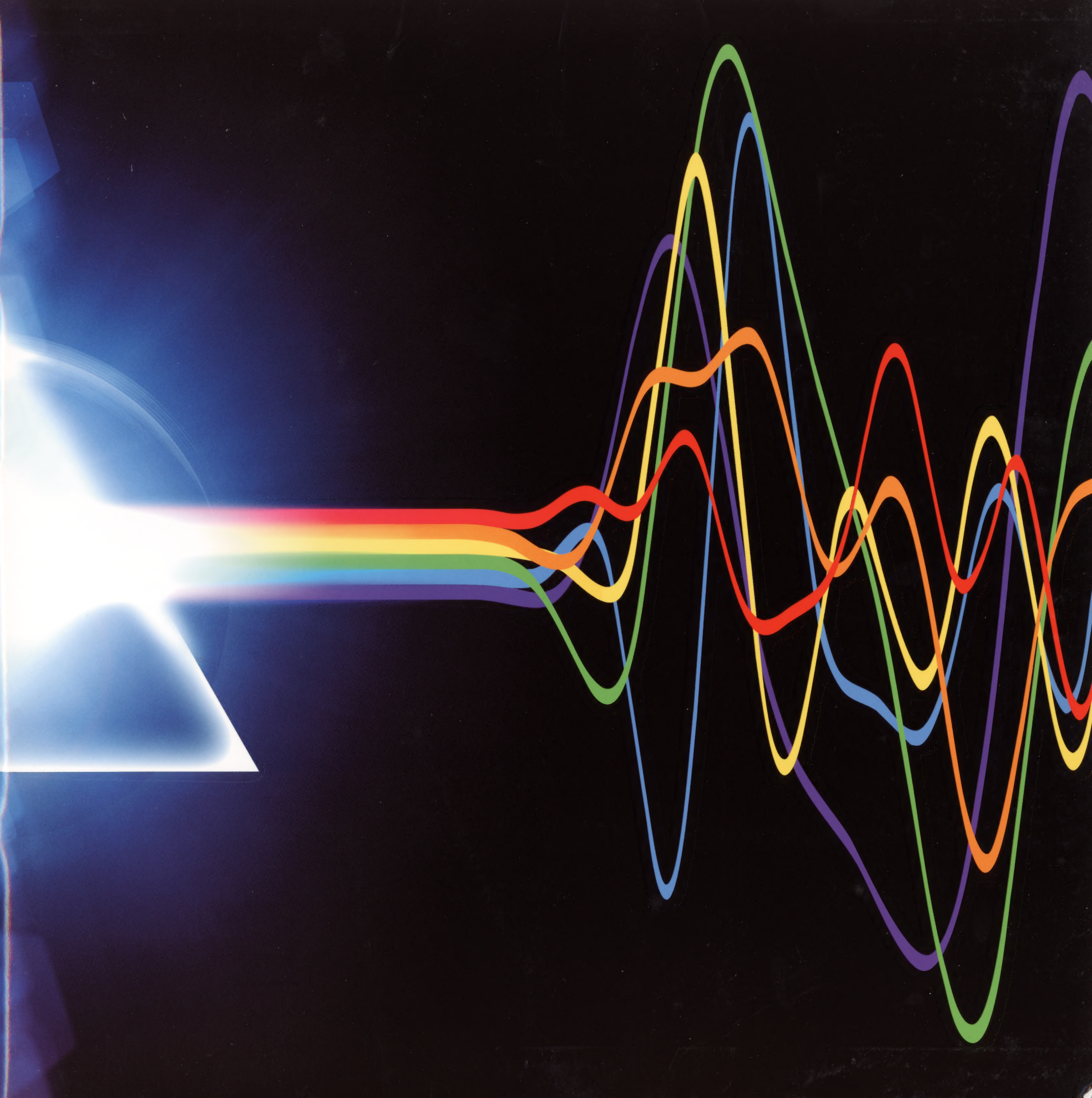
ROGER WATERS

THE DARK SIDE OF THE MOON





PART 1:

IN THE FLESH

MOTHER

SET THE CONTROLS FOR THE HEART OF THE SUN

SHINE ON YOU CRAZY DIAMOND

HAVE A CIGAR

WISH YOU WERE HERE

SOUTHAMPTON DOCK

THE FLETCHER MEMORIAL HOME

PERFECT SENSE PART 1 & 2

LEAVING BEIRUT

SHEEP

PART 2: THE DARK SIDE OF THE MOON

SPEAK TO ME

BREATHE

ON THE RUN

TIME

THE GREAT GIG IN THE SKY

MONEY

US AND THEM

ANY COLOUR YOU LIKE

BRAIN DAMAGE

ECLIPSE

PART 3: ENCORE

THE HAPPIEST DAYS OF OUR LIVES

ANOTHER BRICK IN THE WALL PART 2

VERA / BRING THE BOYS BACK HOME

COMFORTABLY NUMB

ROGER WATERS 2007

ROGER WATERS Vocals, Guitar and Bass

ANDY FAIRWEATHER LOW Guitar, Vocals

JON CARIN Keyboards, Vocals

GRAHAM BROAD Drums

DAVE KILMINSTER Guitar, Vocals

SNOWY WHITE Guitar

IAN RITCHIE Saxophone

HARRY WATERS Hammond Organ

PP ARNOLD Vocals

KATIE KISSOON Vocals

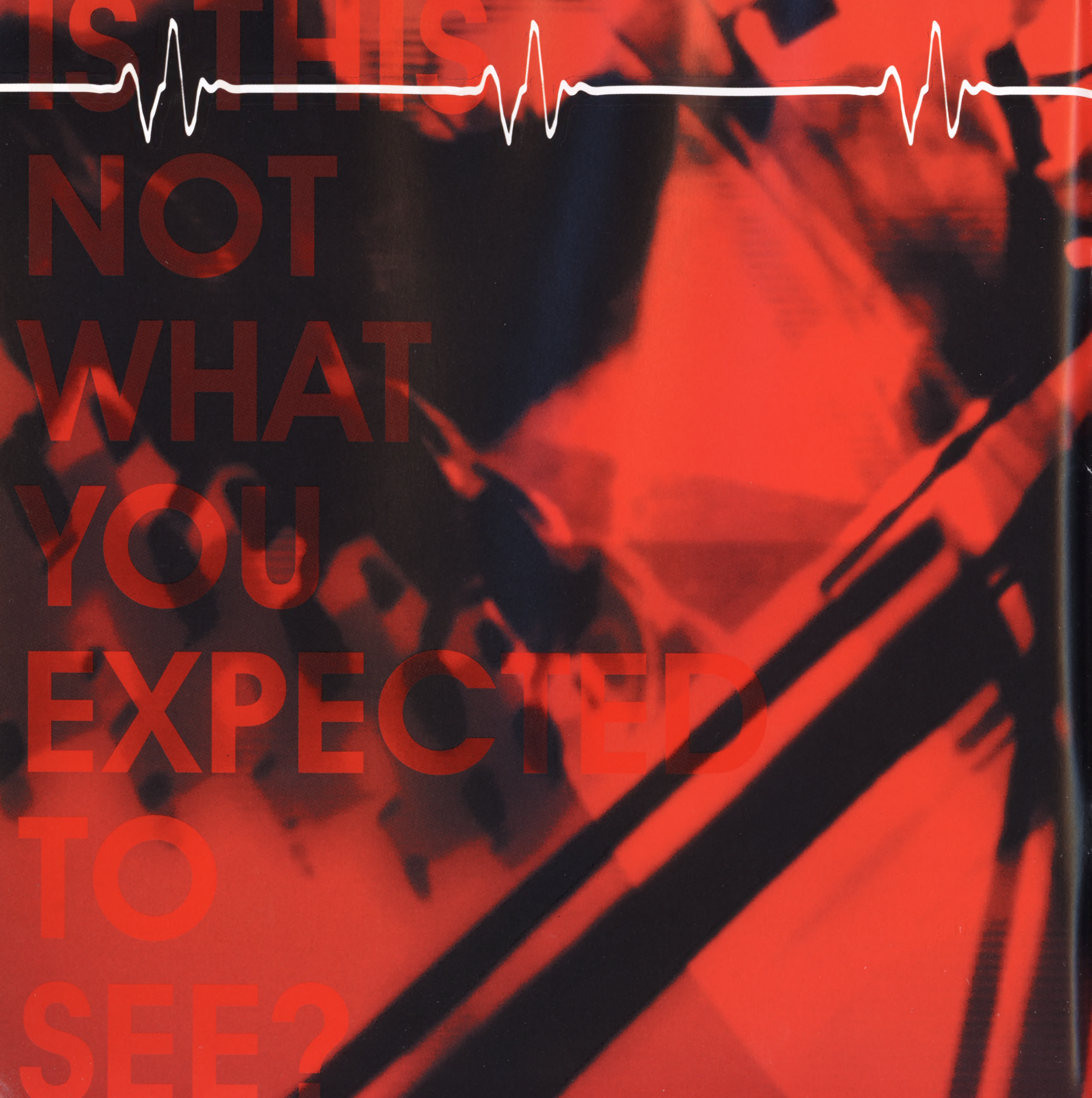
CAROL KENYON Vocals

On the eve of the second stage of his 'Dark Side of the Moon Live' world tour, Roger reflects on its progress so far, as well as on the continuity of themes running through his work and long career.

Q: If I remember correctly the impetus for this 'Dark Side of the Moon Live' tour was originally an invitation for a single performance at Magny Cours, France last summer. Six or seven gigs were quickly arranged, then a whole bunch more and you wound up performing in places you'd never before played, either solo or with Pink Floyd. How did those concerts pan out?

RW: They were great. So many people came, they were nearly all sell-outs. What was particularly interesting about them – those in Athens and Istanbul, for example, where I'd never played – was that they confirmed for me that there is an enormous number of people round the world who have a powerful attachment to *Dark Side of the Moon*, and to the ideas and feelings the work embodies, and also that I still have a similar attachment. The gigs brought home to me how many of my concerns and empathies align with those of the audiences, and that through music I've managed to establish a profound connection with them. When, together, we commune at gigs – and it is a kind of communion – it strengthens my notion that there is a growing constituency in the world, albeit still relatively tiny, that understands that the dominant philosophies – religious, economic and political – which drive it are failing us, and that another more humane politics is urgently required. I feel there's a hunger out there for the forces of reason, and I think that the positive responses to my work, and to the ideas it presents, are small indications of that hunger.

Q: I always thought *Dark Side of the Moon* dealt with rather more personal issues – the fear of passing time, death – private quandaries, if you like, rather than with the social and political issues of the national/global


IS THIS
NOT
WHAT
YOU
EXPECTED
TO
SEE?

stage. Except, that is, that you always showed movies of politicians on the circular screen when referencing 'Lunatics' during 'Brain Damage'.

RW: I think a good deal of it is explicit in dealing with those 'broader' issues. The lyric in the reprise of 'Time' – 'Far away across the fields, the tolling of the iron bell calls the faithful to their knees to hear the softly spoken magic spells' – is a tilt at religion. Even then I was suggesting that religion is a form of superstition, a belief in magic. I was, and I still am, deeply suspicious of any adherence to religious dogma. The idea of a god creating man in his own image was always ludicrous to me. I mean, in the twenty-first century we should surely look at the available empirical data for or against such a belief. And, given that the data exists, it's very difficult to defend the creationist stance. On the other hand, it is very easy to defend the idea of evolution. For myself, I'm happy with the idea that I may have evolved from a lung fish, and the meaning of my life has never been conditional on the 'magic spells' of organised religion, nor on a belief in an all-powerful supernatural being. I find the meaning of my life in a series of real questions/issues: how will I conduct myself today, tomorrow? What are my true feelings? Can I extend how I feel about my family and children to include my neighbour's family and his children? etc. I'm optimistic that all over the world more and more people are prepared to 'embrace' their fellow human beings, to empathise with them. I see some of them at gigs, responding positively to the concerns I express in my work. This is what I saw in Athens and Istanbul. And in Israel, at Neve Shalom Wahat el Salam.

Q: I'd like to hear about that. When we last spoke you were embroiled in controversy, whether to perform in Israel or not, with advocates of both positions kind of pestering you.

RW: Yes. I got involved in a long series of discussions, originally with a Palestinian choreographer who urged me to refuse to play anywhere in Israel. He was the funnel for many Palestinian artists' organisations who were objecting. Initially, I wasn't sure whether to do it or not. Eventually I decided not to go to Israel as a protest against the occupation of Palestine, but then I got letters from Israeli refuseniks opposed to their government's actions, and they suggested I should do it, that it would help their cause. In the end, I attempted a compromise with the Palestinian opposition by suggesting I move the gig from Tel Aviv to Neve Shalom which is a 'peace village' – a place in Israel where Jews, Arabs and Christians live together in an agricultural community, and one in which all the kids go to the same school. So I did the gig in a field outside the village, and it was the biggest gig Israel had ever witnessed. Fifty-four thousand people came. At the end I made a short speech which might have been a little ridiculous of me, you know, a 'presumptuous' visiting pop star, but which I felt was appropriate because those 54,000 people were there precisely because they were familiar with my work, and therefore already had a sense of my political perspective, and presumably had some sympathy with it and might, as a result, listen to what I had to say. Anyway, I suggested that they were the new generation of Israelis and that it was up to them to make peace with their neighbours, to "tear down the wall". The response was largely positive, the show was great and I found the whole thing very moving.

Q: You had no worries beforehand that some of the songs might prove to be too provocative for the context?

RW: Laurie, my beloved, expressed some trepidation over the possibility of adverse reactions, especially to my new song 'Leaving Beirut', but the political criticisms, largely of the current American administration, explicit in that piece, didn't upset the Israeli audience nor obscure the song's general message which is concerned with hospitality and the capacity of strangers to unselfishly help one another. When I got to America I ran into a little bit of resistance, though it got less and less as the tour went on. It also became individual: the odd bigot who was affronted and had

IN THE FLESH, THE WALL, 1979

MOTHER, THE WALL, 1979

obviously never had any conception of what my work was about, and was probably at the concert only because of *Dark Side of the Moon*'s and Pink Floyd's success. There was one guy in New York, for example, who after 'Leaving Beirut' gave me the finger all the way through the rest of the show. I think that because the song extols the virtues of an Arab family and criticises George Bush and the extremists of the Christian Right, he wrongly assumed I was attacking the USA. Not so. After all, the citizens of the USA are 'only ordinary men', too. It is the foreign policy of the current administration that is insane. On the same topic, I subsequently received a letter from an American man and his wife that accused me of conducting a political rally at the Hollywood Bowl. His wife, he says, had always been a huge fan of me and Pink Floyd, and was devastated that I should express myself politically during the show. Well, she may have been a fan of something, but it was certainly never of my work, for had she been she would have known what to expect. That's the one downside of doing *Dark Side of the Moon:* some people will have bought tickets for the same reasons I assume this couple did – because they are attached only to a vague idea of what Pink Floyd was, and have never actually listened to the songs. When people criticise me for being political rather than being simply entertaining (as this American couple did) they clearly haven't paid any attention to the thrust of my work. The guy also said that I shouldn't be allowed to attack George W Bush because I wasn't an American citizen which is as daft as saying non-Germans couldn't ever criticise Hitler or non-Iraqis couldn't ever criticise Saddam Hussein. It's ridiculous. Besides, as I say in the song that so ironically upset them: 'you've got freedom of speech'. And they have in the States. That's one freedom Americans have protected. I have the right to express myself, my feelings, and my ideas. In that sense I don't choose my subject matter. I'm driven to it by my responses to the world I live in. I'm not even faintly interested in being merely entertaining.

Q: Entertaining or not, audiences already appear to have been hugely engaged. You too. You seem to be relishing performance as

YOU REACH

SECRET TO

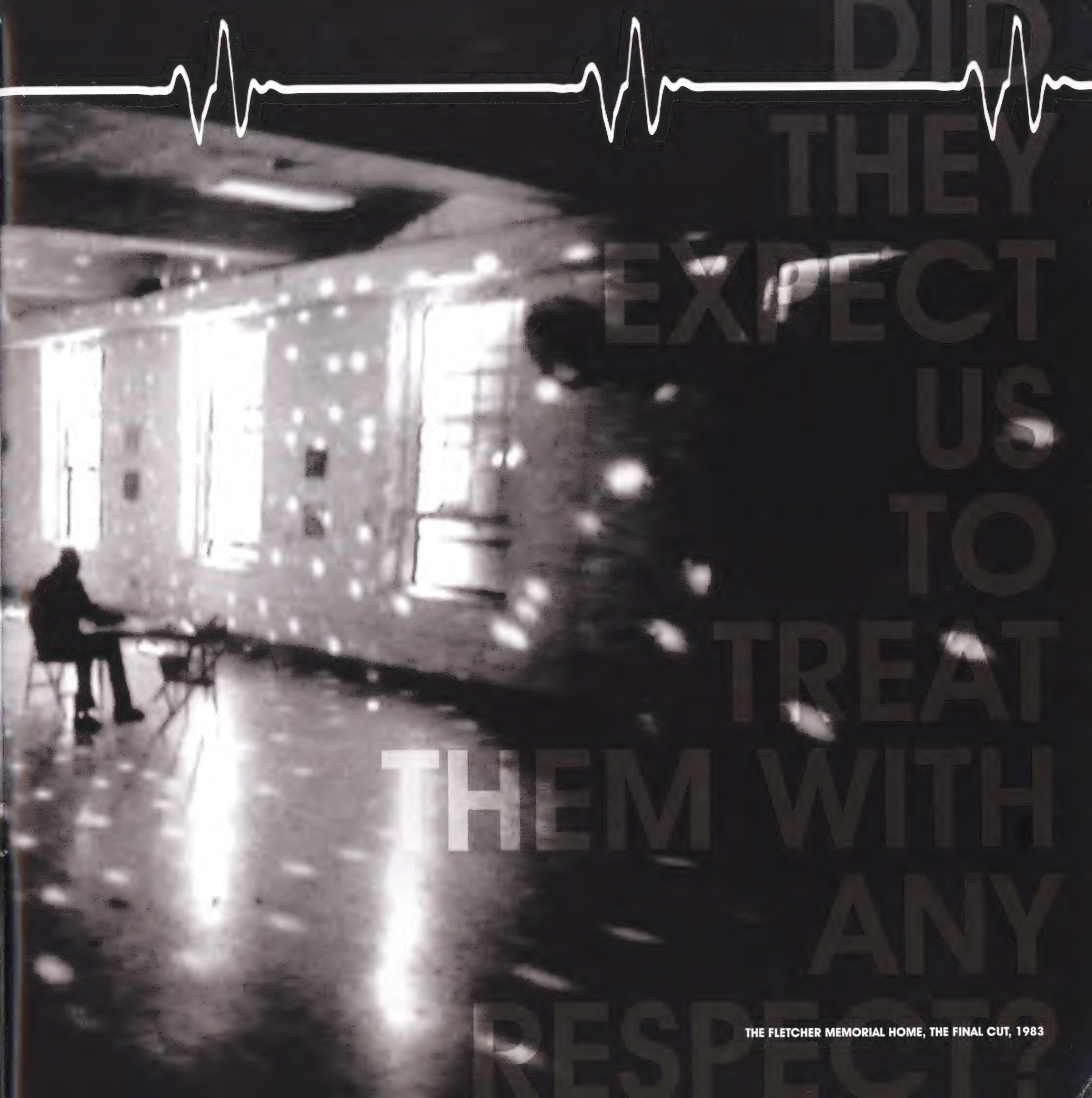
ED FOR THE
DO SOON

SHINE ON YOU CRAZY DIAMOND,
WISH YOU WERE HERE, 1975

SET THE CONTROLS FOR THE HEART OF THE SUN,
A SAUCERFUL OF SECRETS, 1968

never before. You appear to have undergone a kind of renaissance.

RW: Yes. I didn't do much performing in the Nineties, but it all started at the gig I did for Don Henley's Walden Woods Project at the Universal Amphitheatre in LA in '92. I thoroughly enjoyed it, I felt a great warmth coming from the audience. I carried that with me, and began concentrating on all the positive aspects of a live gig: the responses of the people who are with me, who do get what I'm about, rather than focusing on the negatives, those who aren't, and don't, which I did when I was younger and angrier. In '99, '01 and '02 I finally dipped my toe in the water and went out again and the tours went well, with increasingly responsive audiences apparently familiar with much of my work, both as a solo artist and with Pink Floyd. But I think the major turning point was Live8. That made a huge difference. For 20 years I think I'd been seen as the grumpy one, and notwithstanding what I've just said I don't think a majority of fans had entirely connected me with my Pink Floyd past. This was probably because it was implicitly obscured when the others toured without



THE FLETCHER MEMORIAL HOME, THE FINAL CUT, 1983

OH GEORGE! OH GEORGE! THAT TEXAS EDUCATION MUST HAVE FUCKED YOU UP WHEN YOU WERE VERY SMALL!

LEAVING BEIRUT, 2003

...I MUST BE EATING *HER* FOOD...

THESE PEOPLE ARE SO *KIND*...

I DON'T KNOW HOW TO THANK YOU...YOU *AND* YOUR WIFE...YOU'VE BEEN SO KIND

HA HA HA, IT IS *I* WHO SHOULD THANK *YOU*... IN OUR HOUSE A GUEST IS A *BLESSING*

Sometime last year I revisited 'The Last Waltz,' Martin Scorcese's film of the last concert of 'The Band'. It reminded me that music is an international language that transcends the barriers of religion and national self-interest, and touches us in inexplicable ways that encourage our capacity to empathize with others. I was moved then to write some lines, which seem appropriate to inlcude here.

THE LAST WALTZ

I just want that thing
When voices join in harmony
And in that fleeting moment,
Meaning coalesces on the air,
All dark, dissolving, clouds the alleyways no more
And fresh bread scent of home pervades the air

No sandal soles
In dust of broken homes
Nor calloused toes peep bloody from the garment hem,
And all the big parades
And shock and awe
And swagger on the carrier decks and medals
Jangle helpless in the face of what is fair

I just want that thing
When friends draw in, some living, some begone
Some brittle, none forgotten
All beloved everyone

Then dash the glass into the fire
Then well up unashamed my heart
Beyond the reach of fear
Of faith, blind, bigoted and drear

And then across the great divide
Rise men and women unafraid
To dash in loss their bracelets at the wall,
And hearing them
Hope holds me in its thrall

I just want that thing
When empathy prevails
When man evolves beyond the crass
And reason comes of age
When dogma, cant, and witchcraft
All are banished to the past
When voices join in harmony at last.

Roger Waters, 2006

LOOK
AROUND
CHOOSE
YOUR
OWN
GROUND

BREATHE, THE DARK SIDE OF THE MOON 1973

me in '87 and '94. At Live8, and afterwards, however, I think people began to realise that the years when Dave, Nick, Rick and I comprised the band were the Floyd's golden years and that they were ultimately more attached to that period of the band's history than to any other. In their eyes Live8 reconnected me to all the work I had done during that time. I think, too, that because I went into the rehearsals for Live8 resolved not to fight my corner I was relaxed and enjoyed myself and a lot of people remarked on how happy I looked on stage. I really did enjoy it, and when you genuinely enjoy something, and are seen to be genuinely enjoying it, the feeling radiates out to the audience, and they in turn enjoy it, and you, more. I've deliberately tried to engage more personally with the audience, and I get enormous satisfaction from the relationship. Just to finish with the whole Live8 reunion, there's always the "will they won't they ever do it again?" thing. I think it would be great to do something, to draw a line under what I think was a great collaboration.

Q: Months ago before the start of the tour you remarked that you would never in a million years have thought of going out on tour with *Dark Side of the Moon*. I didn't get back to you with the obvious questions. So here it is now. Why not?

RW: I don't think I was ever prepared to accept that it was essentially my piece. Earlier in my solo career I was reluctant to perform songs that were even only co-written with other guys in the band. I understand now that *Dark Side* is an important piece of my canon and expresses the same ideas that run through all my work. I think I was reluctant to perform a piece which, although it was essentially mine, had such substantial contributions from other people. I sort of wish I had thought of going out with *Dark Side of the Moon* before because it's a great work. Besides, Dave and Nick and Rick performed it without me all over the world as well as many other songs I'd written, so in

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AND
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WAY

TIME, THE DARK SIDE OF THE MOON 1973

the end I thought why not.

Q: *Dark Side of the Moon* makes up the whole of the second half of the concert. Do you still organise the first set with songs that simply sit well together or are there other requirements?

RW: They have to sit well, of course. But it's essentially an attempt to make a theatrical rock show that is emotionally, philosophically, and politically coherent. It should have a beginning, a middle and an end. For me it should resemble a play. It should have that look and feel about it. You try to grab the audience's attention as the people come in when most of them are still moving about, coming and going from the bar. You try to engage them in the narrative, to get them to see that it's all about something. This is achieved primarily through their attachment to the songs they love, by them being drawn to the narrative through this familiarity – to the visuals, lights, and images which together with those songs make up that narrative. There's one completely new song, 'Leaving Beirut', which I've already mentioned, and that's accompanied on screen by a comic strip. The song is based on a short story I wrote concerning an experience I had in Beirut as a young man, and which on the original recording I read. I

knew this wouldn't work at a rock show so my initial idea was to make a short black and white film with a Palestinian film crew filming in the Middle East. In the end, we didn't have enough time. My solution was the comic strip which we made in NY with Bill Sienkiewicz and Neal Adams. I also include in the first set some songs I haven't recently performed. I do 'Sheep' from *Animals*, which I wrote in '77. This closes the first set, and despite its age is still wonderfully appropriate, especially coming after 'Leaving Beirut', since in my view it exactly describes the political situation as it is now. That is, that we are all controlled by the 'dogs': that two per cent of the population which controls 99 per cent of the wealth and manipulates us through the media to get us to do what they, the 'dogs', want, and to prevent us from using the limited resources of this world to help one another create the conditions whereby we all get the chance to share in the goals enshrined in the American Constitution – Life, Liberty and the Pursuit of Happiness. These goals are everybody's right. The rich developed nations often behave as if these rights are exclusive to their citizens, that they don't care about anyone else. I'm an Englishman, and I understand this process. The British Empire subjugated quite a lot of the world for over a hundred years. We used to be proud of that, not any more. We're still quite proud of English law, and we deeply regret its slow demise under the weight of commerce, particularly the excision in the USA of the right of Habeus Corpus.

MONEY, THE DARK SIDE OF THE MOON 1973

Q: Amen to that. On another sombre note, you still do 'Shine On'. I guess this has an added poignancy since Syd died?

RW: Yes. In fact as a consequence I've tinkered a little with the visuals that accompany the song. There's a moment at the end of the verses of 'Shine On', before the sax solo, with some old Super8 film of Syd walking away into some trees, which always affected me deeply. I still feel a connection with Syd even though I hadn't seen him for 30 years. We were very close when we were kids and young men, before he succumbed to his illness, and I sing the song with great passion because my memories of how my old friend was – his talent and beauty – are still vivid. I felt the film of Syd walking away wasn't long enough so I extended it by 20 seconds. I suppose some might regard it as callous of me, making a theatrical gesture out of him walking off 'into the cosmos' on the big screen, but it's born out of my love for the guy. The shot is longer now as an expression of that love.

Q: 'Shine On' is established as something of a classic, as indeed is the whole of *Wish You Were Here*. In fact, several of your albums from *Dark Side of the Moon* on have achieved that status...

RW: If they have, it's because they cast light on the human predicament. I can't imagine any recording, any art for that matter, lasting if it doesn't.

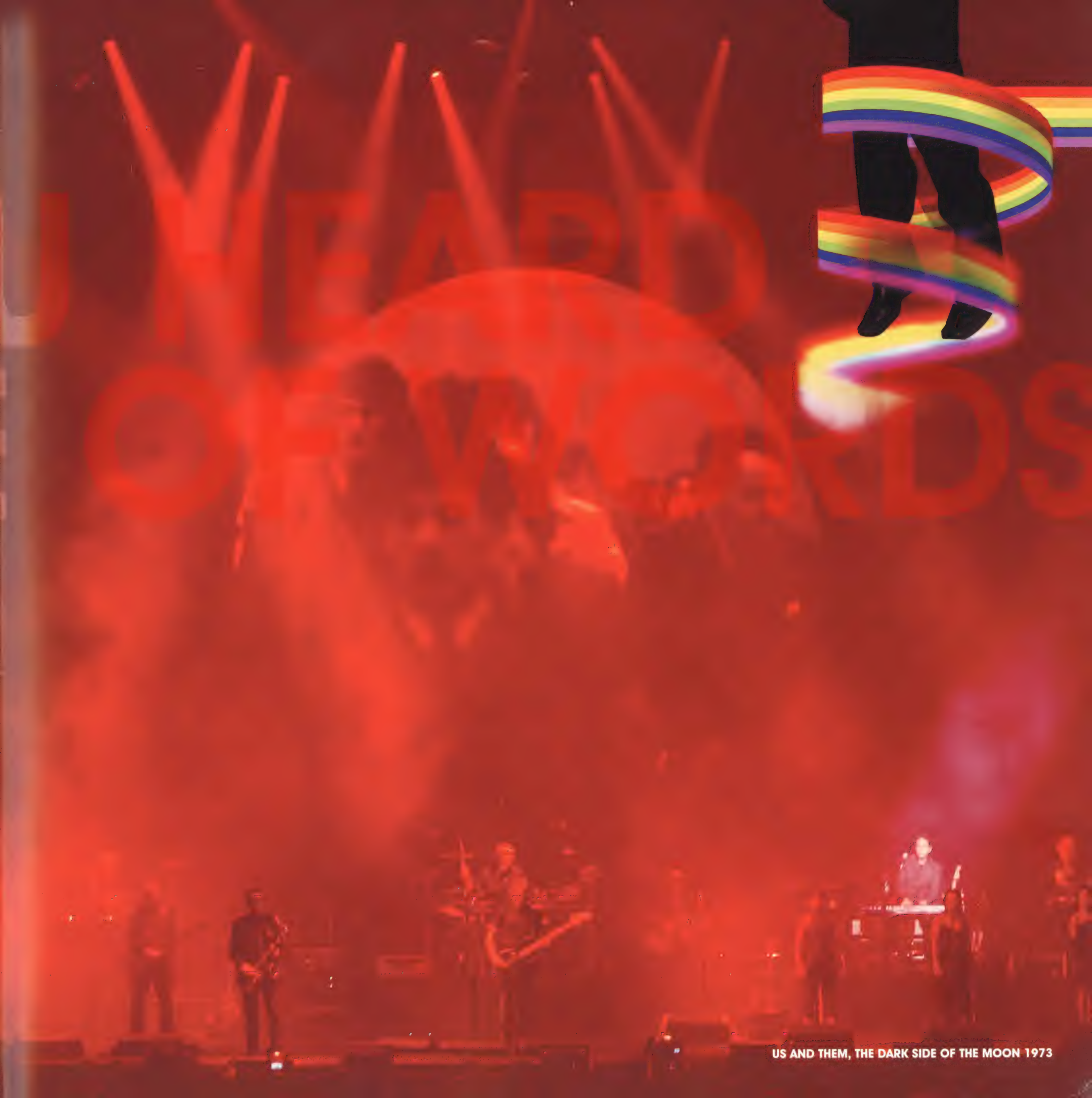
Q: *Dark Side of the Moon* certainly

fits that bill. Before the tour you said that because of its iconic status one of the challenges would be to replicate the original really well, but without sounding wooden. Can you say a little more about that?

RW: Well…one of the deeply moving moments in the original, for example, is Clare Torrey singing on 'Great Gig in the Sky'. She did that in '73, and did it beautifully. Now, in performing that again I think you have to a) play Rick's chord sequence faithfully and b) you have to replicate Clare's performance. You have to treat it as a classic in that traditional sense, not change it, but reinterpret it. I feel this is true of all of the parts that make up the whole. And I think the various members of my present band do it with enormous control, as well as with great heart, panache, and understanding. In fact, I think some of the interpretations have often been better than the originals. It makes me think that my original vision of *Dark Side of the Moon* has been better understood, and perhaps more deeply felt, by my present band.

Q: A final question: last summer when we spoke you were looking forward to the first full scale performance of your opera, *Ca Ira*, in Poznan, Poland. Did that eventually come off? If so, how did it go?

RW: Yes, it did. It was a magnificent production, wonderfully over the top with acrobats, fireworks, industrial cranes hoisting singers from the stage….it had all the elements of theatre, dance, and circus, and was a great success, especially on Polish TV. Apparently, young people's interest in opera soared afterwards, with increased ticket sales for other opera performances, and sales of CDs. It was enough of a success to encourage the promoter and director to repeat the show elsewhere, so I went to Kiev in the Ukraine in mid-December to see it there. It's now scheduled for Moscow, and St Petersburg, too. I'm actually overwhelmed that this team of artists from a town in Northern Poland picked up on the piece, saw that although it was rooted in the history of the French Revolution it



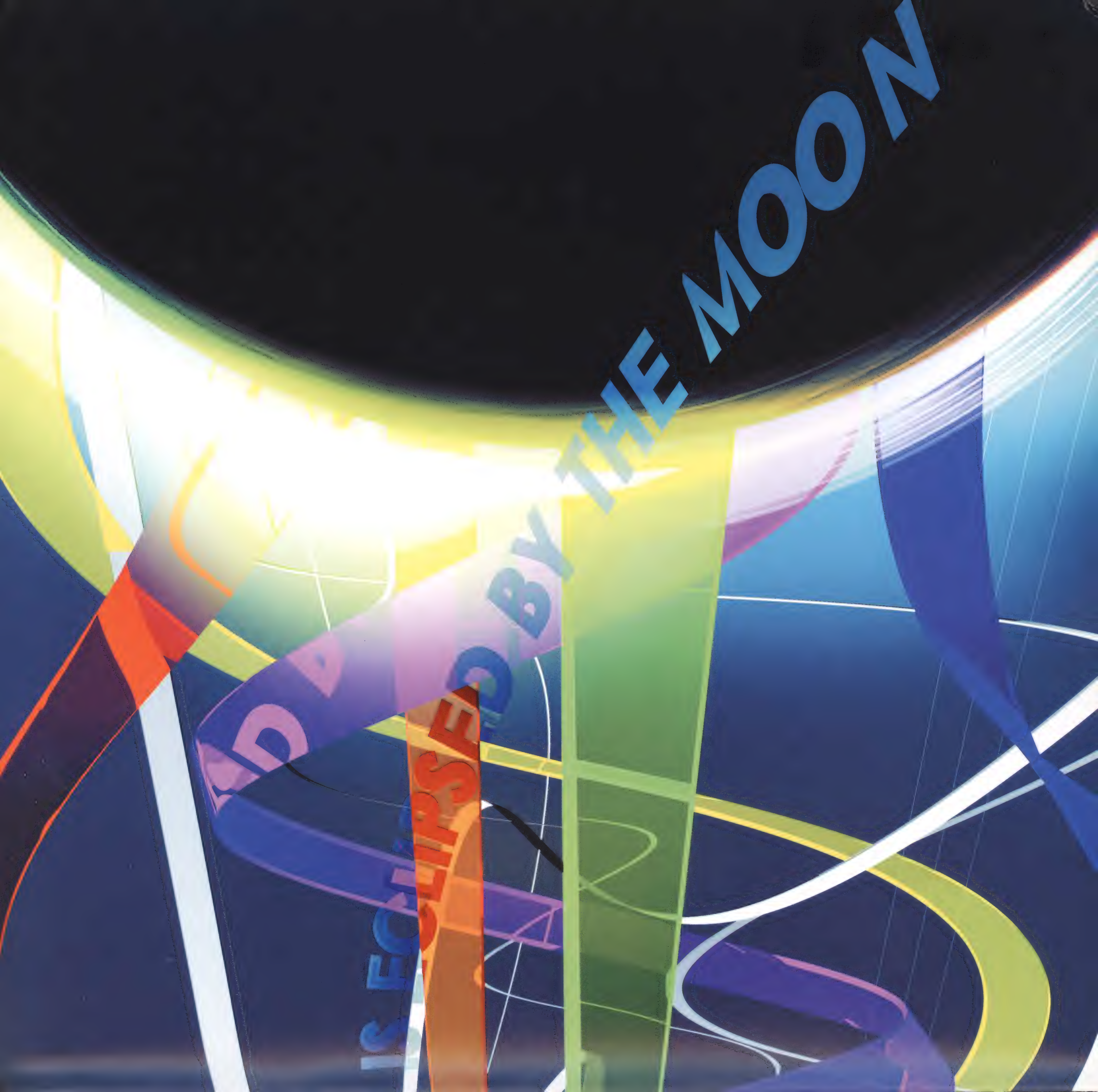
US AND THEM, THE DARK SIDE OF THE MOON 1973

was essentially about the downfall of tyranny, and the encouragement of egalitarianism everywhere. That first performance in Poznan was specifically arranged to celebrate the 50th anniversary of the uprising and strikes against the Russian occupation. I think it was probably inevitable that Eastern Europeans got on to it first because their recent history has mostly been about throwing off the yoke of totalitarianism. Obviously, it is very pertinent to their experience. As to the actual performance, it was a great relief and release for me not to have to be directly responsible for every turn of the screw, lighting cue, stage direction, etc. To be the author of a work that is finding life in other hands is a wonderful feeling. Of course, I'll continue tinkering with the libretto and bits and pieces of the score....I'm not entirely out of it yet. But the actual production is now up to others.

© Nick Sedgwick, November 2006.

BRAIN DAMAGE, THE DARK SIDE OF THE MOON 1973

ECLIPSE, THE DARK SIDE OF THE MOON 1973


THE MOON
IS ECLIPSED BY

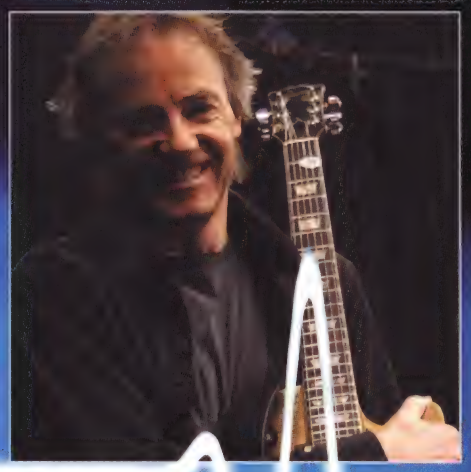
FEAR BUILDS WALLS
FEAR BUILDS WALLS
FEAR BUILDS WALLS
FEAR BUILDS WALLS
FEAR BUILDS WALLS
FEAR BUILDS WALLS

WE DON'T NEED NO THOUGHT CONTROL

ANOTHER BRICK IN THE WALL PART 2, THE WALL, 1979

Andy Fairweather Low Guitar, Vocals

I don't have too many memories about *Dark Side of the Moon* when it came out 30 years ago. I was busy with my solo career, and at that time I was doing alright. I remember hearing 'Money' and thinking, 'what a great track'. Also I loved the album cover. I later discovered the wonders of Pink Floyd music in the early 80s when I toured with Roger on the *Pros and Cons of Hitchhiking* tour. I first met Roger in 1969 when we toured with the Jimi Hendrix package tour; Roger with Pink Floyd, me with Amen Corner. I had a new album coming out in August '06 – it's 25 years since I've recorded anything.



Snowy White Guitar

I was always a Blues guitarist so progressive music was never really on my agenda, but I heard tracks from *Dark Side of the Moon* and thought they were interesting. When I met with Pink Floyd in the studio in 1976 and they were putting the finishing touches to the *Animals* album I was probably the only person who hadn't heard *Dark Side of the Moon* all the way through, but then I realised where the tracks I'd liked had come from. I really appreciate the album now, more than I did way back then. I never get bored with it. I enjoy playing it and I equally enjoy the quality of the writing. 'Money' is the stand-out track for me. It has an unusual time signature, a great bass rhythm and sound effects. For me, the main challenge in playing the piece today is to capture the spirit of the original. You want to use the same notes and sound, but you can't slog away and make it repetitious. You have to put your own soul into it. It's an attitude. I have a CD out, *The Way It Is*, and a live DVD, *The Way It Is...Live* on the White Flame Music label, distributed by Voiceprint. I have also been gigging with my band, Snowy White and the White Flames, and am set to record the next album after this tour. Visit www.snowywhite.com

Graham Broad Drums

I first heard *Dark Side of the Moon* on the radio when I was on holiday with my mum and dad in Germany. For me, it's a very relaxing album. It has great atmosphere and ambience. There's something nice about bumming around while you listen to it. It's all about the pressures of life: the fear that you're wasting your life runs through the whole album. 'Time' is where it is best conveyed. 'Hanging on in quiet desperation is the English way' is a phrase that must have been uttered for hundreds of years, but it's oddly reassuring. It makes you think, 'Ok, it's not just me'. *Dark Side of the Moon* is a piece of music that's timeless. It expresses problems that have been around for years and will still be with us for years to come. My challenge is to play the piece as true to the original as I can, but also to express the feelings it arouses in me.I have my own studio now and have just completed Adrian Smith's solo album, and about six other projects ranging from funk pop blues to TV shows. Last year, I was out on the road with Bill Wyman's Rhythm Kings, as well as doing a number of charity shows with Eric Clapton, Mike Rutherford and Mark Knopfler.

Jon Carin Keyboards, Vocals

To me *Dark Side of the Moon* has always just been there like oxygen or the moon itself. It magically appeared one day, and thankfully never left. *Dark Side* has become a yardstick with which to measure my own work. It encompasses all of the ingredients I love under one roof: truly inspired lyrics, gorgeous melody, progressive techniques, gospel singing, classical, blues and jazz chord progressions, emotional depth, humour, sound effects...all wrapped up in a mighty concept. 'Eclipse' is my favorite lyric and probably my favorite track. To me, it's a reminder to constantly take stock, to live in the moment, and to remember that we are the summation of our actions. It also reminds me that we should acknowledge our light and our dark sides, and give them equal value. The fact that *Dark Side of the Moon* is 30 years old is meaningless to me since the stresses and strains of modern life are the same now as they were then. It's good medicine for any age. To perform the piece successfully in the present requires respect for the original structure and its dynamics, while at the same time recognising that it's infinitely more than a museum piece. I performed with Pink Floyd at Live8 and I have also just produced and written a record for Richard Butler (of The Psychedelic Furs), called *Richard Butler*, which is on release now. I have also contributed to Roger's new album in progress.

Ian Ritchie Saxophone

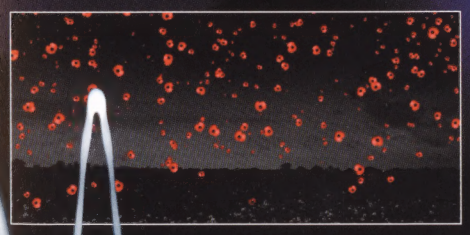
I was studying chemistry at Liverpool University when *Dark Side of the Moon* came out in 1973. Listening to it then was a release from the pressures of studying. I could completely immerse myself in the album and emerge refreshed. I always listened to the record from start to finish. Its great appeal for me has much more to do with the overall mood the album generates than with the individual songs. Highlights on the record, however, include Dick Parry's sax solo on 'Money' and Clare Torrey's superb and impassioned vocal performance on 'Great Gig In The Sky'.'Us and Them' is probably my favourite track. I always loved the lyric in spite of having no idea what it was about until quite recently. I realised that when I listened to the album as a teenager I was gripped by a series of word images and emotional highlights in the music, rather than by pondering the deeper meaning of the words. Every time I listen to the album I hear something new: like suddenly realising what 'Us and Them' is about! There is such depth and detail throughout (sonically, musically, lyrically) that each listening is a new adventure. The challenge for me on this tour is to sound as much like the great Dick Parry as possible. He uses a variety of distinctive growls and bends which I will try to reproduce. He was probably my first hero of the saxophone (aside from jazz players such as Charlie Parker and John Coltrane) and my early rock style of playing (with Liverpool Art Rock group Deaf School) was very much based on Dick's playing. I have just released a jazz album, *Ian Ritchie's SOHO Project*, on 33 Jazz Records.

Harry Waters Hammond Organ

I can't remember ever NOT having heard *Dark Side of the Moon*. I just love it, particularly the lyrics to 'Eclipse'. I'm learning to play the Hammond for this tour, which is a challenge that I'm enjoying because the music is so good. It's an iconic album for me. I've been learning to play jazz and am in the middle of writing songs to record as an album with my band – a quintet, comprising piano, bass, drums, trumpet and tenor sax.

Dave Kilminster Guitar, Vocals

I was at my friend Tiggers' house, bunking off school, when I originally heard the album. He had an older brother who would get all the latest records and we would just sit around smoking and listening to whatever was new. When we first heard *Dark Side of the Moon* it stood out as an incredible masterpiece. It had an other-world quality to it; very beautiful, but human and honest at the same time. It was a totally unique listening experience. I rediscovered the album about six or seven years ago when I had to transcribe 'Money' for 'Guitar Techniques' (a guitar instructional magazine which comes with a play-along CD). I had to write out and record all three rhythm guitar parts, and all three solos! So I guess it reminds me of that time, and my old house in Ealing, West London. The words to 'Time' are especially poignant to me as there was a period of about 10 years of my life that I feel I just wasted. But the vocal I love is 'Great Gig in the Sky'. It's an amazing performance that shines like a perfect jewel. I love the fact that the album has a timeless quality about it: the lyrics, themes and ideas are still as fresh and vital today as they ever were. This is partly because the world is still making the same old mistakes, but also because the songs resonate with feelings we all have in common. The challenge with playing such an iconic piece is not so much about mastering its technical aspects, but rather about the pressures of playing and singing music that means so much to so many people. That's pretty intense, especially when they all know the lyrics so well! For the last few years I've been playing with Keith Emerson (from Emerson, Lake and Palmer). We've written some new music together and, hopefully, we'll record it later. I've also just finished recording my solo album, *Scarlet*. Visit www.davekilminster.com for info and release dates.



Katie Kissoon Vocals

I was on a European tour with my brother when I first heard *Dark Side of the Moon*. I'd never come across anything like it before. Its originality made me sit up and listen. My favourite tracks are 'Breathe', which is a metaphor for all our lives, and 'Money', which depicts the age-old story of greed that every society suffers from! Now that I'm involved in performing the piece, it's clear that the lyrics on the album are as relevant now as they were then. And making sure that the essence and the delivery of the original album is caught on stage is key to me. I've recently been working with Van Morrison and I'm also in the process of compiling an album.

Carol Kenyon Vocals

The first time I heard *Dark Side of the Moon* was at an end-of-term college party. It was summer and the music seemed to fill the house and garden. Everyone was either swooning or singing to it and I couldn't help but be swept up by it all. It was a really exciting period in my life. I was studying classical music, singing in the National Youth Jazz Orchestra and having a great time. The track that had the biggest impact then was probably 'Great Gig in the Sky'. There was a boy at college who claimed that he was in love with me and who played it over and over at the party, pleading with his eyes. He was lovely, but I was more taken with the song! My favourite tracks now are 'Money', because the odd time signature grabs you from the start and the lyric always makes me smile; 'Great Gig' for its sheer raw emotion and depiction of fear, resolution and acceptance; 'Breathe' for the soothing feeling it brings...it's like lying on a beach, being washed over by the sea. The album's honesty still resonates and engages me today. It does what good music should always do, which is to evoke a myriad of emotions. Performing it live now is all about renewing those emotions for the generations who orignally knew and loved the songs, and also engaging the emotions of new generations who, hopefully, will come to know and love them too. And boy am I looking forward to it! Recently, I've recorded an album for Sony to accompany the BBC show, 'Strictly Come Dancing', toured with Annie Lennox, worked on various films and commercials and performed with Pink Floyd for Live8. I'm also studying fashion design and loving it!

PP Arnold Vocals

I was on the road and heard 'Money' when it was first released and loved it. 'Breathe' and 'Time' too. I'd loved to have been on that original session. Doris Troy told me that it was amazing! Stevie Wonder and Pink Floyd were pioneers, using the new synthesizers to combine political and social ideas in a spiritual way that really touched your heart. It was a time of searching for new forms of expression and they led the way. I always loved the fact that they used rich, gospel-influenced background vocals that complemented their sound so well. The impact of *Dark Side of the Moon* speaks for itself: it has stood the test of time. The theme, the music and the lyrics are so full of heart and sincerity. My favourite is 'Eclipse', which puts the whole human experience into perspective. Being constantly alert mentally and in tune physically and spiritually are a must for a performance of *Dark Side of the Moon*, because no matter how many times you perform the music, there's always a freshness about it. The fans know the work back to front and are such an integral part of the whole experience that you have to be on your mettle. In 2004, I appeared twice with the BBC Big Band, played two sell-out shows in Granada, Spain, headlined the EuroEye Mod Festival in Gijon, the Margate International Mod Festival, and the New Untouchables 7th Anniversary gig in London. In 2005 Katie, Carol and I sang with Roger, and Eric Clapton, on the NBC Tsunami Appeal. I also recorded a Mod Aid/ Tsunami Appeal record. The rest of my time has been spent working on my forthcoming autobiography. *The First Cut*, a compilation of my greatest hits, is now available. Visit www.pparnold.com

Roger Waters Tour 2007

Manager	Mark Fenwick
Tour Director	Andrew Zweck
Tour Manager/Sound Engineer	Trip Khalaf
Lighting Design/Director	Marc Brickman
Production Manager	Chris Kansy
Monitor Engineer	Robin Fox
Security/Assistant	Darrell Ives
Stage Manager	Mark Candelario
Production Assistant/Wardrobe	Aimee Moreault
Tour Accountant	Michael Zweck
Backline Crew Chief/Guitar Technician	Colin Lyon
Guitar Technician	Tim Myer
Keyboard Technician	Colin Barton
Drum Technician	Eddy Butler
Audio Technician	Bob Rice
Sound Crew Chief	Bob Weibel
Sound Technician	Richard Schoenadel
Lighting Programmer	Mark Risk
Lighting Technician	Jim Fitzpatrick
Lighting Technician	Ross Colledge
Live Screen Director	Alastair MacDiarmid
Video Technician	Clarke Anderson
LED Technician	Icarus Wilson-Wright
LED Technician	Robert Maloney
Head Rigger	Dave Rowe
Rigger	David Brierley
Carpenter	Dave Hall
Pyro Technician	Mark Grega
Pyro Technician	Al Domanski
Pyro Technician	Reid Nofsinger
Site Coordinator (Asia)	Toby Fleming
Site Coordinator (S America)	Lee Charteris
Inflatables	Sean Jacobs
Sound Company	Clair Bros Audio

Lighting Company	PRG
Video Screens	XL Video
Pyrotechnics	Strictly FX
Inflatable Astronaut	It Flys
Inflatable Pig	Mobile Airships & Blimps
USA Air Charter	Sean Macgovern, Airworks
European Air Charter	Adrian Whitmarsh, Premier Aviation
Freight Agent	Alan Durrant, Rock-It Cargo
Booking Agent	Andrew Zweck, Sensible Events
Agency Assistants	Sian Roberts, Diana Richardson
USA Booking Agent	Barbara Skydel, William Morris Agency
Assitant to Barbara Skydel	Jessica Griffith
USA Tour Producer	Ron Delsener, Live Nation
Assistant to Ron Delsener	Dianne Marino
Assistant to Mark Fenwick	Kate Watkins
Assistant to Roger Waters	Annabel Yates
Travel Agent	Pepe Heath, Freebird Travel
USA Travel Agent	Mike Hawksworth, The Tour Company Inc
Visas/Immigration	Gale Claydon, Paula Leone, Traffic Control Group
USA Visas/Immigration	Laya Kushner, Kushner & Kushner
UK Solicitors	Chris Organ, Simon Esplen, Russells

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European Accountant	Nicky Kenward, King Street Tours Ltd.
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Merchandise Company	Keith Drinkwater, Bravado International
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TV & Radio Commercials	Jim Ladd
Audio Consultant	John Krogh
Audio Tracks	Jon Moon, Sensible Music
CGI Footage	Doug Fidler, Oly Spinks at Mediastation and Jon West.

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Retouching	Rebecca Arnold
Programme Editor	Nick Sedgwick

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Executive Producer/Director	Chris Lenz
Creative Director	Sean Evans
Producer	Christian Ruggiero
Editor	Andy Jennison
Assistant Editors	Robert Hooman, Gary McMath
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Post Production	Breathe Editorial
Illustrations "Leaving Beirut"	Bill Sienkiewicz and Neal Adams
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Special Thanks: Willie Christie, Mark Fisher, Di James, Carey Sedgwick, Storm Thorgerson, Peter Curzon and Dan Abbott.

Thanks to: Beyond Our Reality Productions, INC, Elana Pianko of Full Glass Films, Clare Spencer of Grasshopper Films and the SonyBMG DVD Design and Production Group, D W Drums, Washburn, Fender, Kurzweil, Zildjian, Evans Head, Cymbals and AMPEG.

And to Laurie with Love.

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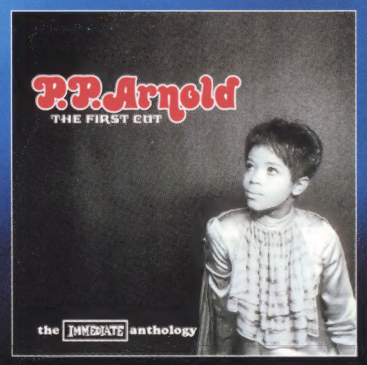

Dave Kilminster's new solo album 'Scarlet' is available now!! Check www.davekilminster.com for details...

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